

# Application Summary Sheet

Form A

ARIZONA COMMISSION ON THE ARTS

Applicant: **Teatro Bravo**  
Project Dir.: Guillermo Reyes  
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Application Number: 106-05  
Category: **THEATRE**  
Project Title: Fall Festival 2004

Discipline: 04  
Project Discipline: 04  
Activity Type: 08  
Legislative Dist: 015  
Congressional Dist: 004

Address: 4211 E. Palm Lane #204 , Phoenix, AZ 85008  
County: Maricopa

Authorizing Official: Trino Sandoval

Applied Last Year: ☒ Yes

## REQUEST

Total ACA Grant Requested: \$3,000

Grant Amount Recommended: \$1,800

Previous Years Funded: ☒ FY2004  
☒ FY2003  
☒ FY2002

Rank: H+

Other applications from this organization:

Supplemental Materials: ☐ Slides ☐ CDs/Tapes ☐ Season Brochure ☐ Other:  
☐ Photos ☐ Video ☒ News Clippings

## Panel Comments:

Teatro Bravo, 106-05, Fall Festival 2004

### Strengths:

J - Generally get positive reviews.  
Appeal to a broader audience than Latino theatre goers.  
Good staff.  
Serves its target audience and more.  
Anyone would get something out of attending a show.  
Company has tremendous potential and the plays they choose are strong.  
Qualitatively they are strong.  
Large audiences.  
Dedicated volunteers.

**TEATRO BRAVO -- ARIZONA COMMISSION ON THE ARTS****Guillermo Reyes, Artistic Director, 602-258-1800****PROJECT TITLE: "FALL FESTIVAL 2004"**

Begins: August 1, 2004

Ends: October 3, 2004

Teatro Bravo seeks to continue its festival of bilingual plays begun in fall 2003 with its Triple Repertory Festival by producing, in this case, two plays, one in English and one in Spanish, one of which is being developed in collaboration with Borderlands Theater of Tucson.

**I. ARTISTIC QUALITY AND CREATIVITY OF THE PROJECT**

Teatro Bravo is the only incorporated bilingual Latino theater company in the state of Arizona, and the only one producing plays in English or Spanish. Since its founding in 2000, the company has produced four seasons of plays, seven in English, five in Spanish. Our mission is to give Latino artists---both English- and Spanish-speaking---an opportunity to develop as actors, directors, writers and technical artists, as well as to promote a rich, complex look at the Latino community in our state. In fall 2003, we produced three plays sharing space and production costs. The three plays included the Spanish-language version of Eve Ensler's *The Vagina Monologues* (*Los Monologos de la Vagina*), a new play by ASU graduate playwright Jose Casas called *14* about undocumented workers, and *The West Hollywood Affair* by Guillermo Reyes on the issue of gays in the military in the current war. The idea was to highlight the theater's commitment to both entertainment and social issues, to prove that theater can be challenging and thoughtful while remaining entertaining and accessible to general audiences. We enjoyed the process of creating more with less, giving opportunities to direct for the first time to Associate Artistic Director Christina Marin and to local actress Cecilia Rosales who directed *Los Monologos*.

The new project will introduce two plays with the themes of complex personal relationships, one among men and women in Mexico (*Sexo, Pudor y Lagrimas/ Sex, Shame and Tears*), and the other among gay men (*Men on the Verge 2*), in which actor Andy Alcala will also play all the men. *Men on the Verge 2* is a follow-up play to the off-Broadway hit, *Men on the Verge of a His-Panic Breakdown* by Artistic Director Guillermo Reyes. Reyes is currently developing the new play with actor Andy Alcala at Borderlands Theater in Tucson to premiere in June 2004, where it will then travel to Chicago for the National New Play Network Festival in July, and will then --with further rewrites and changes--be performed for Teatro Bravo audiences in September 2004. This three-step process is crucial to developing and rewriting the play, a process to which both Borderlands and Teatro Bravo subscribe. This will be our first collaboration with Borderlands. Furthermore, we are very excited to bring back director Joseph Megel who originally directed the first play, *Men on the Verge*, in Los Angeles and then took it to New York for its off-Broadway run. Megel will be directing the play in all its three steps from Tucson to Chicago and then on to Phoenix. As he did in the Tucson-Phoenix productions, Alcala will play a variety of Latino immigrants comically working through their neuroses as immigrants, both legal and undocumented, gay and ambiguous, and closeted, through a variety of outrageous situations. While the original premiered in Los Angeles, Borderlands and Teatro Bravo are ensuring that the sequel will premiere in Arizona.

We also seek to produce *Sexo, Pudor y Lagrimas* by Mexican playwright Antonio Serrano, in Spanish. This play has been successfully produced in Mexico and was subsequently made into

Mexico's most successful film (until *Y Tu Mama Tambien* came along). It's a play about male-female relationships told with comic energy and acerbic wit, as well as with poignancy and truth. It's also a play that breaks barriers for Mexican theater and culture, portraying relationships among sophisticated city urbanites, defying stereotypes about Mexican poverty and subsistence, which as real as they are (and we have covered these issues as well in plays such as *14*), also have obscured the fact that Mexicans also play, have fun, fall in and out of love, and are not always dealing with issues of crossing the border or living in the U.S. as an underclass. We like to cover different bases, and this play is both enlightening and entertaining. (We have not yet assigned a director for this project.) The two plays would perform at least ten times (six for *Men 2*, and four for *Sexo*) using the VIAD space, Playhouse-in-the-Park where Teatro Bravo is currently housed courtesy of Arizona Jewish Theater company. Funds would be used to support the residency of both artists Andy Alcalá and Joseph Megel, for production costs including the rental of the space and royalties for *Sexo*.

## II. ABILITY OF THE PROJECT TO SERVE THE NEEDS OF THE COMMUNITY

This production, like last year's repertory, will provide acting opportunities for Latino artists. *Men on the Verge 2* is a one-man show in English, but *Sexo, Pudor y Lagrimas* will employ six actors, three men and three women, all of whom must speak fluent Spanish. We also employ Latino artists, to either direct, stage manage, design, etc., hoping to develop their talents and do further work with us. Last year, ASU student Marcelino Quinonez worked as the stage manager for our production of *The West Hollywood Affair*. Subsequently, he prepared to audition for *Romeo y Julieta*, and was cast in the lead role. Local actress Cecilia Rosales performed in *Miss Consuelo* and won the AriZoni for supporting actress in 2002, and last year she successfully directed *Los Monologos de la Vagina*, her first direction ever. Associate Artistic Director Christina Marin has worked as actress and assistant director until this season when she directed *14*. Actress Aniuska Garcia starred in our productions of *Entre Mujeres* and *Miss Consuelo*, and directed the reprise of *Entre Mujeres* in spring 2003. We're glad that we were able to inspire artists to develop in this manner, and this is an important part of our mission.

Furthermore, our need to do more than one play in two different languages allows us to reach out to more than one sector of the community. *Sexo, Pudor y Lagrimas* reaches out to the Spanish-speaking community via its media outlets, but just as importantly to the various students of Spanish. This is clearly one of our strengths: our Executive Producer, Trino Sandoval, recently became the Chair of the Department of Foreign Languages at Phoenix College and he's been crucial at promoting Spanish-language productions among students. Our Managing Director Daniel Enrique Perez is obtaining his PhD in Spanish at Arizona State University and has promoted our plays in a similar manner. Our current production of *Romeo y Julieta* is being performed at Phoenix College in order for it to reach its large segment of Spanish-speaking and Spanish-studying students. The translation by Nobel-prize winning poet Pablo Neruda has also helped create interest among educators. *Men on the Verge 2* also speaks to our other strengths in reaching out to the gay community. Two of our previous plays, *Places to Touch Him* and *The West Hollywood Affair*, have done significantly well with this community. We will evaluate the project by comparing box office results on the two plays, through reviews and articles in the mainstream as well as Spanish-language press, and by stirring the interest of educational institutions, not just Phoenix College but other colleges as well.

### III. MANAGERIAL/ADMINISTRATIVE ABILITY OF APPLICATION ORGANIZATION

The project will be financially administered by Managing Director Daniel Enrique Perez who was also one of the founding members of Teatro Bravo along with Executive Producer Trino Sandoval and Artistic Director Guillermo Reyes. Sandoval will continue his duties in promoting the play, doing outreach to the communities involved---Spanish-speaking community, students of Spanish, and gay audiences. Both Mr. Perez and Mr. Sandoval work with Spanish-speaking communities but also, just as importantly, with Americans learning Spanish. Mr. Perez teaches Spanish as a PhD candidate in Literature at ASU. Mr. Sandoval teaches Spanish at Phoenix College and became chair of the department starting August 2003. As a theater professor at Arizona State University, Guillermo Reyes draws from student actors, technical support, including the recruitment of Christina Marin from ASU's PhD program in Theater for Youth.

### IV. HISTORY OF THE ORGANIZATION IN PRESENTING, PRODUCING OR SERVING THE ARTS

Since its founding in 2000, Teatro Bravo has produced a variety of plays that have sought to create outreach to various aspects of our community. *A Bowl of Beings* and *The Mission* were both Chicano-themed plays that appealed to a youthful college-, even high-school age audience. *Entre Mujeres*, *Frida Kahlo*, *Los Monologos de la Vagina*, and *Miss Consuelo* featured strong roles for women, and did well with that audience. *Entre Mujeres* was brought back in spring 2003 after a successful run in 2001. *Miss Consuelo* won the AriZoni for Best Original Play Production 2002 and Best Original Play 2002 along with Best Supporting Actress (Cecilia Rosales.) *Places to Touch Him* in 2002 was our first play with a gay theme and did well with both Latino and gay audiences (including gay Latino audiences.) Grant funds allowed us to advertise in gay publications, creating an advance "buzz" for the production. With *Frida Kahlo* and this year's production of *Romeo y Julieta*, we used funds to advertise in a Spanish-speaking weekly (*La Voz, Prensa Hispana*). Special challenges present themselves in the casting of plays whether in English or in Spanish. We seem to have a stronger pool of women actors, which is one of the reasons we continue to do plays such as *Entre Mujeres*, *Frida Kahlo* and *Los Monologos de la Vagina*. This year, however, we found a new group—a new generation, if you will—of young Latino male actors to be part of *Romeo y Julieta*, a play heavy on male roles, which in Spanish are usually a challenge to cast. In the Valley, in spite of the usual challenges, we have been able find the talent to make Latino-themed plays possible.

### V. APPROPRIATENESS OF THE APPLICANT ORGANIZATION'S BUDGET TO CARRY OUT ITS PROPOSED PROGRAMMING

We budget modest stipends for our artists, but need to budget a slightly more substantial (if still modest) salary for a professional actor such as Alcala and director Joseph Megel. Nonetheless, we are still modestly budgeted throughout, and seek to do our best within our limits. We price our performances reasonably as we seek to attract an audience that may not normally attend the theater. Our previews are always on a pay-what-you-can basis and we give discounts to students, seniors and groups of eight or more. A comment on projections: grant panelists have asked us whether or not we're relying on box office too much. We project an average of past box office and although a few shows have done less than this projection, all our grant projects have either been completed on budget or with a slight surplus. Grants have, in fact, made it possible to promote and advertise more widely, increasing the show's chances of success.

## Project Budget

Outline below the budget for the specific project described in this application. Itemize expenses in each category. Refer to the Glossary for explanation of terms. Please round numbers to the nearest dollar. *This form automatically calculates totals; the "0"s will change to totals once you've entered your figures. Tab through entire form to get accurate totals.*

### EXPENSES

#### Expenses (cash only)

1. Salaried Personnel/Staff
  - a) Administrative # of staff 2 \$ 1,000
  - b) Artistic # of staff \$ 500
  - c) Technical/Prod # of staff \$ \_\_\_\_\_
2. Contracted Services
  - a) Artists \$ 3,600  
1 out of town actor \$1,000  
6 local actors \$1,200  
director \$750  
4 designers \$650
  - b) Consultants/Other Experts \$ 600  
Stage Manager \$400  
2 Production Assistants \$200
3. Production Expenses \$ 1,750  
Set/sound/costumes/props for Men 2---\$1,000  
Set/sound/props/costumes for Sexo, Pudor y Lagrimas-- \$750
4. Space Rental \$ 1,500  
Playhouse in the Park
5. Travel \$ 800  
for actor \$400  
for director \$400
6. Marketing/Promotion \$ 2,650  
Flyers, ads, posters \$2,350  
Promotional Reception \$300
7. Remaining Operating Expenses \$ 1,600  
Royalties, \$600  
Insurance (half annual) \$600  
script/otho xeroxing \$100  
Programs \$300
8. Total Cash Expenses \$ 14,000  
(Total Items 1 thru 7)

### Cash Income

(Revenue + Support)

Revenue (earned income - cash only)

9. Admissions \$ 7,500
10. Contracted Services \$ \_\_\_\_\_
11. Other Revenue \$ \_\_\_\_\_

### Support (contributed income)

12. Corporate Contributions \$ \_\_\_\_\_
13. Foundation Grants \$ \_\_\_\_\_
14. Other Private Contributions \$ \_\_\_\_\_

### Government Support

- a) Federal \$ \_\_\_\_\_
- b) Regional \$ \_\_\_\_\_
- c) State (do not include this request) \$ \_\_\_\_\_
- d) County \$ \_\_\_\_\_
- e) City \$ 3,000

- Total Government Support \$ 3,000
16. Applicant Cash \$ 500
  17. Cash Income Without Grant \$ 11,000  
(Total items 9 thru 16)
  18. Grant Amount Request \$ 3,000
  19. Total Cash Income \$ 14,000  
(Total Items 17 and 18)

NOTE: CASH EXPENSES MUST EQUAL CASH INCOME